SYNOPSIS

EVALUATION OF BANDHANI MOTIFS AND PROCESSES OF RAJASTHAN : FROM PAST TO CONTEMPORARY

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INTRODUCTION

India is a land of diverse cultures. The variations in physical, climatic conditions and the extent of exposure to other cultures have greatly influenced the traditions and culture of the different regions. There is an underlying basic factor common to the whole of India, with variations in the practices based on their local needs and influences. Further, the greatness of India has been in accepting the best from all the invaders and intermingling the new customs and styles with the existing - this is visible in all aspects - music, dance, painting, sculptures, and architecture.

The history of Indian crafts comes from one of the established civilizations of the globe. Going back to almost 5000 years from present, the first references to Indian handicrafts can be found from the Indus Valley Civilization (3000 B.C.-1700 B.C.). The craft tradition in India has whirled around religious values, confined needs of the commoners, as well as the special needs of the clientele and royalty with an eye for overseas market and home trade.

Prehistorically Indian handicrafts were basically made for day to day use; the yearning for aesthetic application soon saw development of flooding designs and motifs. The incalculable artistic and ethnic assortment has enabled a fusion of motifs, techniques and crafts to increase on this land.

The beauty of Indian textiles spread far and wide even during the ancient trade. The bandhanis and appliqué works stood apart from the herd. Kashida, kantha and kasuti were very popular for their fine quality and excellent embroidery done on them. The historic Indian literature reveals some interesting facts that Indian crafts were an integral part of religious rituals and ceremonies in the days of yore.

History of Tie and Dye

Tie and dye is one of the most widely accepted and one of the very traditional methods of printing textiles in India. According to the design and the motif, each pattern has its special significance. The art of tie and dye has been liberally used by the dyers across the globe to render beautiful colors to the simple looking

fabric. This art of coloring the fabric is more prevalent in India and especially in North Western state of India, Rajasthan. The history of Bandhani or tie and dye dates back to pre-historic times, as countless dyers through the ages have experimented with the use of bindings to create patterns of cloth immersed in vats of dye. Different types of tie and dye have been practiced in India, Japan, and Africa for centuries.

Evolution of Tie And Dye In India

Some 5000 years ago Indian Bandhani, a traditional form of tie-dye was started. The craft was not practiced on cotton as it was first used in India almost 3000 years back. Other forms of tie-dye can be found in other countries around the world. The Indian tie-dye technique called Bandhani is also known as Bandhej.

The term `Bandhani` is derived from the word `Bandhan` that means tying up. It is an ancient art practice that is mainly used in the state of Rajasthan and Gujarat. Places like Jaipur, Udaipur, Bikaner, Ajmer and Jamnagar are the well known centers producing odhnis, sarees and turbans in Bandhani. It has an intimate link with social and religious customs of the different sections of the society and has evolved over the centuries.

Bandhani work in India has a rich history and the work was mainly started by the Muslim Khatri Community of Kutch. The women folk generally carry out the tradition from one generation to the other. The art of using bandhani includes using of a meter length of cloth with millions of tiny knots. The final products are known with various names like Khombi, Ghar Chola, Patori and also Chandrokhani etc.

In 1960's Tie-dye revived to its original form. Tie-dyed sheets were used as room dividers and wall hangings. Silk and cotton banners were used as backdrops for rock and roll dance concerts. During 1980`s the re-emergence of tie-dye style required highly skilled, difficult and labour intensive art form. As a result many different colours were put on a single item to get intricate detailed designs in brilliant colours. The easily removable dyes are now replaced by dyes that are permanent and easier to use. Pastels can be used for conservative designs. The

modern technique of simultaneously applying different colours of dye directly to cotton became possible with the development of cold water fibre reactive dyes.

Evolution of Tie and Dye in Other Countries

Tie-dye became fully developed in China during the T`ang dynasty (618-906 A.D.) and in Japan during the Nara (552-794 A.D.). The availability of silk and hemp, which are very useful to the resist technique, in Japan from 1568 to 1603, Tsujigahana reached its height. This is an art combining tie-dye with ornamental drawing using Chinese ink called Sumi. Tie-dye is the entire design, or it can be used to create large areas where flowers, landscapes, and trees are drawn into the designs. Traditional dye shops developed new methods, such as Shibori for making elegant silk robes. Various other styles of tie-dye have emerged in the different nations of Africa and Japan. The Malay-Indonesian name for this technique is Plangi.

Methods of Tie and Dye

The art of dyeing is very difficult but, of course, it demands some patience and skills. The conventional form of dyeing the cloth is to tie the cloth with thread and then dyeing it using different colors. The first thing dyers do for dyeing is washing and degumming the fabric. Then they wrap and fold the cloth into many patterns and styles. Red mud color blocks are used and thread is wound round the cloth. The process of dyeing is carried out by dyeing the lightest color dyed first, followed by the darker hues. The threads are disentangled, and then the fabric dries and beautiful patterns are ready.

Folds and Patterns of Tie and Dye

The fabric can be twisted and turned in any way we desire. Each fold gives a different look altogether. The common folds and patterns are:

Marbling **Ruching**

Pleating **Leheriya**

Spiral Pattern **V Shaped Pattern**

Random Styles **Random Circles**

Coin Pattern **Stone Pattern**

Sewn technique (Shibori) **Clamp technique**

Majsor Centers of Tie and Dye in India

Rajasthan and Gujarat are the main centers of tie and dye in India. These states produce a large variety of bandhini printed fabrics. Jaipur, Udaipur, Bikaner and Ajmer in Rajasthan, are among the well- known centres producing odhnis, saris and turbans in bandha. Woollen shawls are tie - dyed by the khatris and worn by Rabary women. Suhagadi - yellow dots on chocolate brown is worn after marriage and before a woman gives birth to a first child, while the satbanteli red dots on black is worn after her first child. The major regions that have helped in tie and dye in gaining popularity are:

Jamnagar in Saurashtra
Ahmadabad in Gujarat
Bikaner
Jaipur
Jodhpur
Barmer
Pali
Udaipur
Nathdwara

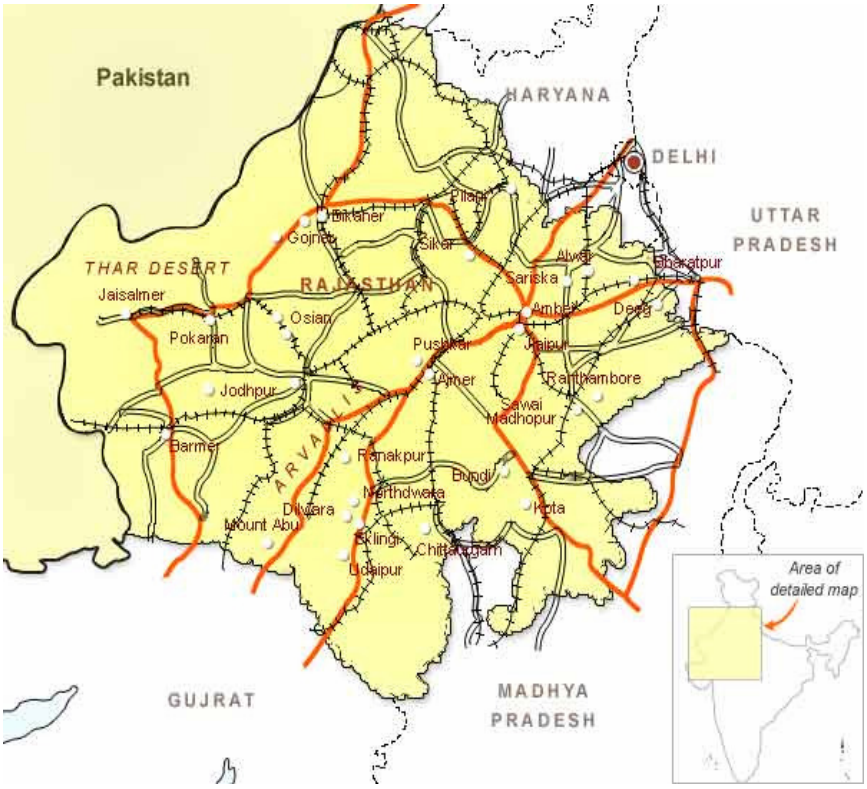

Plate 1: Map of Rajasthan

Significance of Colors Used

The colors commonly used in bandhni are –

- red, a symbol of marriage
- saffron, a color worn by yogi who has renounced the world
- yellow, which stands for spring
- black and maroon, used for mourning.

India has a diverse and rich textile tradition which is known for its beauty and durability. These textiles are highly appreciated all over the world and considered as prestigious possession by one and all.

Bandhani work involves tying and dyeing of pieces of cotton or silk cloth. The main colours used in Bandhani are yellow, red, green and black. Bandhani work, after the processing is over, results into a variety of symbols including, dots, squares, waves and strips. The main colours used in Bandhani are natural. In

fact all colours in bandhani are dark, no light color is used, and the background is mostly in black / red cloth.

The Bandhani work has been exclusively carried out by the Khatri community of Kutch. A meter length of cloth can have millions of tiny knots known as "Bheendi" in the local language. Four bheendis are known as a "Kadi". These knots form a design once opened after dyeing in bright colors.

Tie and dye in India is done in many other states besides Rajasthan and these are Gujarat, Andhra Pradesh and Orissa. Bhuj and Mandvi of Kutch District of Gujarat State in India are well known for the finest quality of bandhani. Gujarat in India is also known for the Bandhani work of Saurashtra region.

Bandhani work is also done in Rajasthan state but it has different types of colors and designs than that of Kutch and Saurashtra of Gujarat. Thousands of families are relying entirely on this handicraft work in Gujarat and Rajasthan. This bandhani work is very attractive and is used in many other garment accessories as well.

Significance of Motifs Used:

Tie and dye is one of the most widely accepted and one of the very traditional methods of printing textiles in India. According to the design and the motif, each pattern has its special significance. The *chandokhni and shikhara* are specially created for the brides. The *barah baag* when opened looks like a garden of flowers - a set of 12 (barah) beds of flowers. There was also a design called *bavan (52) baag*, but no one makes it now because it takes too much time and labor*. Ambadal*, a network of branches and leaves interwoven with a variety of birds, represents the branches of a mango tree. *Chokidal* is a pattern of squares with elephants and other animals. And then there is *kambaliya* - a design with a dotted pattern in the center and a different design along the border. The *basant bahar* represents the flowers of spring, the mor zad - a peacock pattern, etc. The few common motifs used are:

Conch: It is a symbol of the gods in the form of sound. Conches were used as bugles in war and in ancient India; each warrior had his own special famous conch.

Paisley: This is a motif whose origins are unknown. It resembles the shape of the mango and is also a symbol of fertility.

Elephant: It is traditionally associated with water, fertility, royalty and regal power.

Rudraksha: It is a seed from a tree that grows in the Himalayas. A string of beads are worn and used as japa-beads by devotees of Lord Siva. It also denotes the eye of Siva. The sari weavers simplify this motif to adapt it to their weaving.

Parrot: It is a symbol of courtship and passion.

Fish: They are potent fertility symbols, indicating abundance of food, wealth and children. It also denotes the generative powers of the supernatural.

Embroideries of Gujarat

Embroidery is the art or handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins.

Gujarat, the state situated in the western part of India, is famous for the embroidery prevalent in Kutch and Kathaiwar. The peasant, tribal and ladies of other community residing in the villages have maintained their tradition, culture and rich heritage through various styles of embroideries, i.e. it can be said here that greatest contribution to the Indian embroidery is from Gujarat state, precisely from Kutch and Kathaiwar.

However, the beauty lies in the rich designs, variety of motifs and stitches. Embroidery from the Saurashtra and Kutch regions in Gujarat is not only famous but also versatile. There are plenty of stitches used to beautify the product.

Abhala is the embroidery where small round pieces of mirrors are fixed on to the fabric using buttonhole stitching. The embroidery is done in a herringbone stitch

using silken thread. Rust, light green, indigo, blue, deep red, pink, and purple are the colours used.

*Kathi i*s the oldest embroidery which is known for its romantic motifs. Geometrical motifs are fabricated with multicolored fabric pieces leading to patch work effect. Varieties of items are prepared. Heer is an embossed stitch having shades of off-white, yellow, madder red, black, indigo, ivory, and green. Small mirror pieces are used to add more beauty to the embroidery.

Ari embroidery with silk threads using a hook is a popular craft of Kutch. The motifs found commonly are, dancing peacocks, human figures in dancing poses. A Bandhani pattern complimented with beautiful and delicate bead work is an art to be praised. The various communities in Gujarat --- Rabaris , Ahirs, , Jats, Bharwads and Harijans have their own styles of embroidery. Cotton and quality silks are used by jats to decorate women's outfits. The embroidery of the Rabari community is usually done on a maroon background with the enclosed motifs.

Tie and Dye Today

Today women and girls can be seen sitting in their homes with pieces of mulmul (fine muslin), handloom or silk cloth. This cloth is first bleached and then folded into two or four layers depending on the thickness of the cloth. A designer marks the layout of the pattern on the material using wooden blocks dipped in geru, a burnt sienna color mixed with water. The craftsmen then begin to tie the cloth, which is not to be dyed. The folds of the material within the small motif are lifted and tied together. The material with the first set of ties is dyed yellow. There is also a process, mostly followed in Rajasthan of dyeing parts of the material by hand - lipai technique. The material is again tied and dyed into red or green. If the border has to be darker all the lighter parts are tied and covered with plastics foil and the edges are dyed with the required colors. Repeated tying and dyeing produces elaborate designs.

PURPOSE OF THE STUDY

The development in traditional textile is as essential as in other field. Indian culture and its rich heritage are reflected in costumes and the traditional textiles of various regions of the country. Nowadays fashion trends are fragile and innovative changes over existing fashion field in short span is the demand of times. India is proud of its immemorial heritage. We must make efforts to preserve this cultural heritage of arts and crafts and this is done either by documenting the various ancient traditions or by making a blend of it. In the new millennium where the younger generation has taken to the field of designing using modern tools and techniques and different materials, it is their responsibility to preserve the richness of Indian culture and to adapt the traditional motifs to contemporary and stylised forms with modern technology so that coming generations could know about their ancient arts and crafts. Since this craft is well known over the world but the need is to document the original motif, fabric, technology and colors used in contemporary fashion. Hence keeping above points in mind this study on tie dye textiles of Rajasthan work has been formulated.

OBJECTIVES

The study is conceptualized with the following objectives:

1. To explore and document the colors, motifs, fabric and production process used in bandhani in three regions of Rajasthan
2. To compare the motifs, colors, fabric and production process of three selected regions.
3. To develop the bandhani motifs of the above three selected regions in stylized design.
4. To create a range of men's ethnic wear using stylized bandhani motifs in combination with embroideries from Gujarat.
5. To find out the acceptability of the developed range of men's ethnic wear.
6. To access the marketability of developed range of men's ethnic wear.

REVIEW OF LITERATURE

A literature review is a systematic explicit and reproductive method for evaluating and identifying the existing body of recorded work produced by the researcher, the scholars, and the practitioners.

The objective of literature review is to identify the "gap in the area, further research is carried out to fill this gap. An ideal literature review goes beyond the stage of simply listing the source. It conducts an analytical study on the chosen area through which the researcher can develop the positioning, analysis and argument.

A literature is reviewed by the researcher, which gives an idea of the work done in the field of the study and helps in keeping in touch with the recent developments. It helps in acquiring information about the studies conducted in the field project against unnecessary duplication and guides in carrying out the investigation successfully and it makes the researcher familiar with the topic.

A few studies that have been conducted on textile printing and embroidery over the years are quoted as below:

Albeck, (1969) discussed that a designer does not find all his ideas within himself, his first idea comes from somewhere; they come to him unconsciously from something. He also elaborates that the most important thing about designing a collection is that it should have style without becoming too instant and monotonous. And it should have variety without losing its direction.

Muchikar, (1986) Muchikar elaborated that sometimes the prints/ motifs remain unchanged but their product stitched from, changed according to the fashion needs. These designs/ patterns are also manipulated to suit the present day needs like change in color combination changes the self creativity of designs.

Jain et.al, (1989) said the woven fabric has always been of great importance as an expression of the tradition and culture of the people. India has one of the richest traditions of woven textiles made from different materials and using a variety of techniques for the processing of materials for weaving and for embellishing.

Jaitly, (1990) She remarked that there can be no experimentation for the initial urge to add embellishment to cloth, then the desire to bring color, design, and identity to something which is plain. The tradition to decorate textile is as rich as the woven one, with a vast range of hand block prints, tie & dye fabric and embroideries in the first entire communities. He said that gota work involved placing woven gold cloth into other fabric to create different surface texture, kinari as the word suggests, is the fringed or tasseled border decoration for the beautiful and traditional Rajasthani work for various handicraft items. The beautiful Indian decorations are mostly the products from the deserts of India. The West Indian handicrafts have always been brilliant and colorful. The Rajasthani work is exclusively crafted and includes a wide assortment of themes ranging from religious mythology to contemporary subjects. Enriched with intricate stitches, patchwork and mirror work. Rajasthani work are exclusive pieces of art,both in bright traditional colors and pastel shades. Rajasthani work attracts attention of every individual. Each region has its own distinct color scheme, design and technique to make the Rajasthani work even more splendid.

Murphy, (1991) The process of mordant dyeing was known in the ancient city of Mohenjo-Daro by about 2000BC. Cave I of Ajanta caves belonging to 6th-7th century AD shows some women wearing simple dotted tie dye patterned bodice. The process of dye-ing, mordant dye-ing and tie dye are basically the same since antiquity. But just as the industrial revolution brought a change in the weaving technology, the introduction of chemicals for dye-ing and bleaching in late 19th century brought swift changes in these processes. The thumb nail and thread remained the basic tools for tying. Sometimes metal or ivory tube was used to pass the thread for tying. This facilitated its winding around the fabric. The printing was done on the fabric mainly with the aid of wooden blocks.

Bhandari, (1993) remarked that an ornamental style develops by using such materials and involved the stitches and embellishment on to the surface of another fabric. The technique blended fabric finally in a harmonious combination. Appliqué designs involve eye catching patterns that can only be produced on the loom.

Mehta, (1993) said that craftsman of today have become aware that hundreds of motifs that are coming alive are easily adopted from one craft, another as tradition has shown that it is the form and texture that are preeminently important and therefore some motifs and ornamentation may be used very effectively on any material surface. On sees today a growing appreciation of the spirit of right and suitable adaptation in an interchange of motifs and ornamentation in different textile crafts. This aspect has, without doubt, enriched the textile craft in this country enormously.

Mehta, (1994) discussed that the Indian craftsmen excel in hand embroidery on cotton, silk, wool and velvet, creating products which raise the administration of all the kashida embroidery of Kashmir the darn stitch, Phulkari of Punjab, the Kanthas of Bengal, the silk embroideries of Varanasi, the embroidered muslins of Dacca, Aari embroidery in gold and silver thread, makhmal of Lucknow, and mirror work chain stitch embroidery of Kathiawar and Kutch.

Paine, (1995) reported that timely function of the embroider was to decorate and to embellish textile already created to meet man's basic needs and the purpose of such decoration was rooted in ancient beliefs and superstitions.

Reed, (1999) In many countries using tie to act as a *resist* when dyeing produces many complicated patterns and designs, not just the random effect usually associated with the 1960's hippy look. It is a technique that takes planning similar to that of creating batik designs. They work from lighter to darker shades with the tied areas preserving some of the lighter colors covered by the over-dyeing. One needs a good perception of what colors do in over-dyeing, for instance, yellow over-dyed with blue will produce various green shades, blue over red makes purples, etc. Many materials can be used to tie garments before dyeing: string, rubber bands, knotting the garment, or just twisting and bunching it tightly can resist dyes thus leaving white areas, or exposing lighter colors used before.

Bains and Bhatti,(2001) in a study 'Philosophy of *Phulkari*' classified *phulkari* according to the area of fabric embroidered as *'bagh', 'chope', 'ghungat bagh', 'nilak', 'salloo','til patra', 'shisdar'* and *'suber'*. There were about 23 types of

phulkaris and *baghs* named after the designs and motifs embroidered on them. *Phulkari* was done using silk floss – *'the pat'* on hand spun, hand woven and home dyed cotton khaddar. Bright coloured threads viz., golden yellow, crimson red, green, orange, white, black and sometimes blue were used to embroider geometrical motifs, floral and plants, fruits and vegetables, birds and animal motifs, household motifs like rolling pins, hand-fans, comb, brass utensils and other miscellaneous motifs like roads, aeroplanes, kite, tops, feathers and umbrellas.

Naik and Shejwadkar ,(2004) mentioned that *kasuti* embroidery comprised of four stitches viz.,*gavanti, murgi, negi* and *menthi*. *'Gavanti'* produced straight lines whereas *'Murgi'* produced staircase effects. *'Negi'* resembled woven motifs and *'Menthi'* the cross stitch. The basic ground fabric used for *kasuti* work was the Ilkal sarees and *khanas* (choli material) of Guledgudda. Apart from sarees and *khanas*, the stitchery was extended on *Kunchinge* (cap),*Kulai* (bonnet), *Parakara* (lenga or lehenga) and *Choli* (saree blouse). The motifs used were *gopuram*, palanquin, chariot, lampstand, *shivalinga*, crown of Shiva, orn, *swastika*, sun, conch shell, *asana*, Rama's cradle, Hanuman, horse, elephant, squirrel, parrot, sparrow, peacock, swan and deer.

Bhandari, (2005) She remarked that nothing is left out--from origins of and historical influences on Indian garb to materials and manufacture; from basic clothing to the variety of ornaments and accessories; from jewelry and bracelets to class and ethnic wear. The often exotic Indian clothing so noticeable to outsiders does not basically reflect the fashion tastes or personality of the wearer, but instead mainly denotes social station and sometimes occupation. As expected, the more sumptuous clothing and jewelry goes with those of higher class. But the typical clothing of farmers, laborers, and lower-class Indians is also colorful and elaborate in its own way. Rajasthan in north western India was chosen as the focus for this one-of-a-kind work because of its historical and cultural significance and the mix of different classes and ethnic groups found there.

Bhandari's meticulous text is so fascinating and endlessly informative that one is hardly conscious of the exhaustive scholarship and research gone into it. Often

noting measurements, techniques used by the clothing makers, how an article is worn, and what it signifies, the text nonetheless does not strike one as being technical since it deals with such a colorful subject.

Saini *et. al*., (2006) conducted a study on 'Existing trend of embroidery on feminine garments' with a view to study the fashion trend of embroidery on feminine garments like saree, kameez, gown, nighty and lengha for further improvement of styles and techniques. The results revealed that stylized mode of design, modern appearance, flat texture, hand embroidery, floral motifs were prevalent trend of embroidery. Chain stitch, French knots and satin stitch (machine) were the existing and most popular.

Naik and Vastrad (2008) made an attempt to revive the *negi* motifs of *kasuti* embroidery by way of automation mentioned in an article on 'Protection and revival of traditional hand embroidery, *kasuti* by automation'. The authors cited that among the four types of stitches of *kasuti* embroidery *viz, Gavanti, Murgi, Negi* and *Menthi, negi* was the stitch which is rarely used and is gradually becoming extinct since it involves skill, patience, expertise and intricacy. GC Kala 2000 with interface Paint Shop Pro (PSP) software was used for automation and handloom with jacquard attachment of 180 needle capacity was employed for incorporating the automated negi motifs on the sari. It was concluded that the technology of computerizing *negi* motifs and woven with the help of jacquard shedding mechanism on the handloom, that hastened production rate as well as retained the traditionality.

Byadgi,(2009) did investigation on Digitizing Conventional Patterns of Gujarat Embroidery and Product Development with the main objective of modifying and digitizing conventional Gujarat embroidery motifs and incorporating in hand woven Dharwad saris. In total, five Dharwad polycotton saris were woven of which one was the hand embroidered (control) and another four were swivel patterned saris produced on handloom with Jacquard shedding mechanism. Thirty working women and housewives of Dharwad town were interviewed to assess the extent of acceptance for the swivel pattern saris. However, they preferred digitized patterns. The respondents in general opined that the swivel

pattern saris were excellent since the designs were very attractive, pleasant, eye catching, unique and first of its kind.

Theeramongkol et.al, (2010) conducted a research on tie-dye and 3 kinds of fabrics; cotton, linen, and rayon. The dye used in the study was vat dye (Indigo dye), the result found that the best fabric absorption dyed was rayon; the second best fabric absorption dyed was cotton and linen. The vat dye in different kinds of fabric was dyed with the same quantity. They were dyed in the nearly different shade. Rayon was the best dye than another kind. Cotton and linen were dyed with the same shade.

Binding technique, folding technique and stitching technique on cotton were much suitable in tie-dye method and capability of techniques. Binding technique and stitching technique on cotton were much suitable in pattern design and overall image of fabric dyed. Folding technique on linen were much especially suitable in tie-dye method and capability of techniques. Binding technique and stitching technique on rayon were much suitable in 5 parts. Folding technique on rayon were much especial suitable in 5 parts except overall image of fabric dyed.

Patel, (2011:2) states that she'll never wear a sari in a way that restricts her. Look at Rani Laxmi Bai, she wore a sari but also rode a horse in a battle. Each sari and each weave had a story to tell of creation as well as of submission in many ways.

George, (2011:1) Tie and dye, the hippie favorite style statement from the 60s, has been voted as the worst trend in the last 50 years in a recent British fashion poll. While others insist that the multiple styles of tie-dye which are so easily available are reasons enough for the look ,to never go out of vogue.

Dhingra, (cited in George, 2011:1) No two pieces are ever the same in any tie-dye style prints, so each piece is customized like couture, which is what fashion is all about.

METHODOLOGY

Indian traditional textile is a synthesis of various cultures. Beauty of folk art, motifs, designs and various types of designs have unfolded several possibilities poring the way to discover a wide range of textile. Documentation of the craft will be carried out by reviewing the available literature through the books, newspapers, magazines, museums visits, internet etc. and also by interviewing the artisans engaged in the craft of tie and dye.

The following methodology sets forth the methods and procedures undertaken for the collection and analysis of data with the objectives of the study in mind.

A. Selection of Samples

i. Place of Study

Tie and dye work is the form of fabric ornamentation believed to be introduced in India during the medieval times. Therefore keeping this point in mind the regions of Rajasthan like **Shekhawati, Mewar and Marwar** are the ideal locale for exploring this work.

The region of **Shekhawati** is also known as **Scotland of India** because of its brave, sacrificing and painstaking Jat-Rajput people who are ancient rulers and military men. This region encompasses the districts of Jaipur, Sikar, Bikaner,and Ladnun .

Mewar (also called **Udaipur Kingdom**) includes the present-day districts of Bhilwara, Chittorgarh, Dungarpur and Udaipur. It was ruled by the Chattari Rajputs of Mori Guhilot Parihar and Sisodia dynasties for over 1,400 years.

Marwar was known by the names of Maru, Marusthali, Marumedini, Marumandala, Marva, Marukantara, and Marudhara. Significantly, all the varying names, including the current day Marwar, mean a barren and deserted land. It is that arid environment, however, that has given birth to one of India's richest cultures, known for its treasure trove of wall paintings, miniatures and architectural marvels. Region includes the present-day districts of Barmer, Balotra, Jodhpur and Pali.

ii. Selection of the sample

The present study deals with exploration and documentation of the tie and dye units locations of Shekhawati, Marwar & Mewar. A total number of one hundred and twenty units (forty from each region) will be selected. The desired information will be purposively gathered from each of the above mentioned area.The information will be gathered from the artisans of the units from the areas mentioned.

Selection of sample

↓

Shekhawati	Marwar	Mewar
↓	↓	↓
Jaipur (10)	**Barmer(10)**	**Bhilwara(10)**
Sikar (10)	**Balotra (10)**	**Chittorgarh (10)**
Bikaner (10)	**Jodhpur (10)**	**Udaipur (10)**
Ladnun (10)	**Pali (10)**	**Dungarpur (10)**
40	**40**	**40**

Other secondary sources of information will be: -

- Newspapers
- Historical literature
- City Palace Museum
- Documentaries
- Internet etc.

iii. Development of tool

In order to gather information regarding the Demographic details and working profile of the artists an interview schedule will be prepared. The interview schedule will comprise of the questions related to the motifs, color, fabrics and the production process followed in the dyeing units. One hundred and twenty artisans will be interviewed comprising of forty artisans from each region.

(a) Artisans' profile: Questionnaire cum Interview schedule will be prepared for artisans. At the very initial stage of interview the subjects will be asked the following information

i. Name of the owner

ii. Name of the unit

iii. Educational qualification

iv. Age

v. Since when in this business

(b) Infrastructural information: The researcher felt a need to know about the infrastructural information of the units so details on following aspect will be collected:

- Organizational set up
- Type of the market served
- Number of workers employed

(c) Production process and raw material used:

- Source of procuring raw material for
- Items/ different type of articles produced in the unit
- Tools used in making of tie & dye
- Cost of raw material
- Change in work pattern between the past to the present

(d) Information on design details

- Types of designs(motifs used)
- Placement of motifs
- Any changes in the formation of format of motives
- As per order/ self designed.

iv) Creation of motifs:

The selection of ten motifs will be done from each of the three regions with the help of a panel of six judges, two judges from each category of artists, consumers and manufacturers. The motifs will be selected from (Batala R ;2005)

Geometrical

Abstract

Floral

Traditional

Folk

Figurative

Natural

The total thirty designs will be transformed into the stylized design i.e each design will be stylized into three new designs resulting in a total of ninety motifs.

v) Selection of stylized designs:

Out of total ninety stylized motifs ten motifs from each region will be selected by a panel of Judges. The motifs will be used for the product development.

Best thirty designs (i. e. ten from each of the three regions) will be selected by a panel of six judges. Panel will be same as in the selection of motifs. The designs will be ranked on a scale mentioned below:

Excellent:	5
Very Good	4
Good	3
Average	2
Poor	1

i) Selection of Fabric, Color, Size & Embroidery

Motifs created for the products will be embellished through Kathiawar embroidery on men's ethnic wear i.e. Kurta, Jacket & Stole .The type of fabric, color of Kurta, jacket and size of stole and embroidery stitches mainly chain, herringbone, Darning and buttonhole of Kathiawari embroidery to be used for embellishments will be finalized by a same panel of six judges that comprises of two from each category of designers, consumers and manufacturers.

ii) Sketching of men`s ethnic wear:

Forty five sketches of Mens' Kurta, Stole and Jackets will be approved for the construction on the basis of the selection made by the judges. Placement of the motifs in different pattern will be incorporated in the designs created.

c) Construction of the product line

A range of thirty set of Kurta, Stole and Jacket will be constructed for males belonging to an age group of 25-30 years and its acceptability will be found out by showing it to the consumers and the shopkeepers.

Acceptability and Marketability:

The constructed garment will be shown to seventy five consumers and the ten shopkeepers in order to assess the acceptability and marketability of the products created.

The marketability of the product will be analyzed by keeping the constructed thirty sets of Kurta, Jacket and stole at retail stores. The retail stores will be from the popular markets and malls of Jaipur city. The designed garments will be shown to the consumers who fall under the age group of 25-40 years, to assess their acceptance as their formal wear.

A rating scale for evaluation will be developed will be ranked on a scale mentioned below.Various elements for rating will comprise of fabric used, motif used, placement of the motifs, Color combination and overall appeal and willingness to buy the product

Excellent:	5
Very Good	4
Good	3
Average	2
Poor	1

Responses thus collected will be analyzed and assessed for its sale ability in the market.

LIMITATIONS OF THE STUDY

1. The study is limited to the designs and motifs of three regions of Rajasthan.
2. Construction of the product is limited to Men`s Ethnic Kurta, Stole and Jacket.
3. Limited to the acceptability of consumers (of Jaipur).
4. The study will be limited to Kathiawar embroidery for the embellishment.

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